

CAMERA SCRIPT
BBC-1

PROJECT NO.
23/1/4/3346

TX 1965

"D R W H O"

SERIAL M

Episode Three: "Conspiracy"

by

Dennis Spooner

Producer	VERITY LAMBERT
Director	CHRISTOPHER BARRY
Designer.....	RAYMOND P. CUSICK
Script Editor	DENNIS SPOONER
P.A.	DAVID MALONEY
A.F.M.	VALERIE WILKINS
Assistant	THELMA HELSBY
Floor Assistant	TREVOR BECKETT

Makeup Supervisor	DAPHNE DARE
Costume Supervisor	SONIA MARKHAM

TM(1)	HOWARD KING
TM(2)	MARK LEWIS
Sound Supervisor	RICHARD CHUBB
Grams Operator	TONY BOWERS
Vision Mixer	CLIVE DOIG
Crew	FOURTEEN

CAMERA REHEARSALS:

Friday, 8th January 1965

RIVERSIDE ONE

Camera rehearsal	10.30 am - 1.00 pm
(with TK-23 all day)	
Lunch	1.00 pm - 2.00 pm
Camera rehearsal	2.00 pm - 7.00 pm
(Tea approx. 3.45pm)	
Supper	7.00 pm - 8.00 pm
Line up	8.00 pm - 8.30 pm

RECORDING:

VT recording .. (VT/4T/25428). 8.30 pm - 9.45 pm
(VT 7 and 5)

TRANSMISSION: Saturday, 30th January 1965

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CAST LIST:

Dr Who	WILLIAM RUSSELL
Ian Chesterton	WILLIAM RUSSELL
Barbara Wright	JACQUELINE HILL
Vicki	MAUREEN O'BRIEN
Sevcheria	DEREK SYDNEY
Delos	PETER DIAMOND
Tavius	MICHAEL PEAKE
Woman Slave	DOROTHY-ROSE GRIBBLE
Nero	DEREK FRANCIS
Poppaea	KAY PATRICK
Locusta	ANN TIRARD
Tigilinus	BRIAN PROUDFOOT

Extras:

Courtier	PAUL ANDREWS
Gladiator	PAUL DUVAL (Doubling as Guard) JANOS KURUEZ (" ")
Guards	ALLAN SELWYN - JOHN SCOTT MARTIN BILL BURRIDGE - DEREK CALDER
Women at Banquet.....	ANNE MAZELL - SARA NEGUS
Men at Banquet	GEORGE FISHER - JAMES LYON - FRED DAVIES - DICKIE MARTYN - RONNIE MEADE - DOUGLAS ABERCROMBIE - MICHAEL ESSEX.
Women Slaves	DIANA CHAPMAN - ALISON LENNY
Slaves Serving at Banquet	PAUL BLOMLEY - STEVE PETERS

TECHNICAL REQUIREMENTS:

Camera 1)	Heron	
Camera 2)	Ring Pedestal	50°
Camera 3)	Ring Pedestal	33°
Camera 4)	Pedestal - Zoom	
Camera 5)	Pedestal - Zoom	
Four floor monitors		Roller Caption Machine
Grams		Two Caption Stands
Studio Foldback		TK-23
Cut keys		

"DR WHO" Ep. 3(M) RUNNING ORDER

23/1/4/3346

PAGE	SCENE	CHARACTERS	TIME	TCAMS/BOOMS	SHOTS
1/2	T/C 1	OPENING TITLES and TRAILER			

SCENES 1 and 2 OUT					
3	3. INT. COURT	Nero Extras: Courtiers	Morn- ing	1A	1
4	4. INT. CORRIDOR	Vicki Dr Who Tavius	Morn- ing	2A-B1-A1-1A	2- 5
7	5. INT. NERO'S BEDROOM	Nero Poppaea Tavius Barbara	Morn- ing	3A-C1-2B	6-14
15	6. INT. CORRIDOR	Barbara Nero Vicki	Morn- ing	C1-2A-B1-A1 1A-5A-3B	15-23
17	7. INT. LOCUSTA'S ROOM	Vicki Locusta	Morn- ing	4A-D1-5B	24-26
18	8. INT. CORRIDOR	Barbara Dr. Who Nero	Morn- ing	2A-B1-1A	27-30
20	9. INT. LOCUSTA'S ROOM	Vicki Locusta	Morn- ing	4A-D1-5B	31-36
22	10. INT. CORRIDOR	Barbara Nero	Morn- ing	2B-A1-1A Fishpole	37-40
23	11. INT. NERO'S BEDROOM	Barbara Nero	Morn- ing	3A-C1-2B	41-43
24	12. INT. CORRIDOR	Dr. Who	Morning	5C-4B-Slung	44-45
25	13. INT. NERO'S BEDROOM	Barbara Nero Dr. Who	Morning	C1-2B	46
26	14. INT. CORRIDOR	Dr Who Poppaea Nero	Morning	4C-Fishpole	47

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
26	15. INT. NERO'S BEDROOM	Nero Barbara Poppaea	Morning	3A-C1-2B	48- 50
28	16. INT. PRISON QUARTERS	Ian Delos Woman Slave Sevcheria	Day	(No B2) B3-3C (pushing 2's cable)	51
29	17. INT. FIGHTING AREA	Sevcheria	Day	1B-A2	52
29	18. INT. PRISON QUARTERS	Ian Delos Woman Slave	Day	3D-2C-C2	53-57
BREAK IN RECORDING NO. 1					
32	19. INT. ROMAN BATHS	Dr Who Nero Extras: Slave 2 Guards	Day	5D-D2-4D	58-59
BREAK IN RECORDING NO. 2					
37	20. INT. LOCUSTAS ROOM	Poppaea Locusta Vicki	Day	4A-D1	60
38	21. INT. WAITING HALL OF COURT	Barbara Poppaea Locusta Extras: Attendant Servants	Day	1C-A3	61
39	22. INT. CORRIDOR	Dr Who Nero Vicki Poppaea	Day	4E-C3-5E- B1-2A	62-63
42	23. INT. WAITING HALL	Barbara Nero	Day	2D-A3-1D	64-66
43	24. INT. CORRIDOR	Dr Who Vicki	Day	4E-C3-5E	67-69
44	25. INT. WAITING HALL	Barbara Nero Poppaea Dr Who Vicki Extras: Servants	Day	3E-2E-A3-1D	70-71

RUNNING ORDER CONT.

-- 1v --

PAGE	SCENE	CHARACTERS	TIME	CLAMS/BOOMS	SHOTS	
47	26. INT. PRISON QUARTERS	Ian Delos	Day	C2-3F (pushing 2)	72	
48	27. INT. NERO'S BEDROOM	Barbara	Day	B4-2B	73	
48	28. INT. LOCUSTA'S ROOM	Poppaea Locusta <u>Extras:</u> 2 Guards	Day	4A-DL- 5B	74-78	
50	29. INT. COURT WAITING HALL	Nero Poppaea Dr Who Vickt Tavius <u>Extras:</u> People at Banquet	Night	5F-3E-C4- 2E-A3-1D	79-96	
BREAK IN RECORDED No. 3						
55	30. INT. CORRIDOR	Nero	Night	4B-5C-B5	97-98	
55	31. INT. NERO'S BEDROOM	Barbara Nero <u>Extras:</u> 2 Guards	Night	3A-C1	99	
57	32. INT. PRISON QUARTERS	Sevcheria Ian Delos	Night	B3- 2C-C2-3C	100- 104	
58	33. INT. FIGHTING AREA	Sevcheria Nero Barbara Ian Delos <u>Extras:</u> Guards	Night	1E/B-3G-A4- 2F-4F	105- 118	
60	<u>CLOSING TITLES:</u> Starts: Dr. Who WILLIAM HARTNELL Ends: Associate Producer ... MERVYN PINFIELD Slide 3) Producer VERITY LAMBERT Slide 4) Directed by CHRISTOPHER BARRY					119

"DR. WHO AND THE ROMANS"

by

Dennis Spooner

Episode Three: "Conspiracy"

FADE IN TELECINE (1) TK-23 Dur: 50" approx.

Opening Titles

S.O.F.

FADE OUT TITLES

FADE IN TRAILER

Ian and Delos are in their cell.

Delos: Sounds as though we're
going to be trained as gladiators

Ian: Yes. But fighting what?

There is a barely audible,
muffled lion's roar. Ian
hears it and reacts Listen!

The roaring is heard again
Ian and Delos both move
to the small window and
reach up to look out and
down.

Ian reacts to what he sees.

C.S. Lion
L.S. Lioness
L.S. Lion
Lioness and bone

Ian comes away from the
window and leans against
the wall beside it. We
close right in on his face.

OUT TELECINE
SOUND AND ADD
GRAMS: LIONS

FADE OUT TELECINE

FADE IN

CAM: 1A

MUSIC 3M-1

1. 1 A 50

L.S.

3. INT. COURT. MORNING

(NO SCENES 1 and 2)

(WE ARE IN THE LARGE
WAITING HALL OF NERO'S
HOUSE. THERE ARE A
FEW COURTIERS IN ATTENDANCE)

(2 next)

(Sh.1 on 1)

-- 3/4 --

AS WE GO IN NERO IS
WALKING TOWARDS CAMERA,
FROWNING, AND HIS MOUTH
IS POUTING.

HE STOPS IN FRONT OF
CAMERA, DEEP IN THOUGHT
(NO DOUBT WITH SOME
TROUBLESOME COUPLET FOR
HIS LATEST POEM) THEN
HIS FACE WREATHED IN
SMILES HE WALKS OFF, FAST
AND BEHIND CAMERA.

SUPERIMPOSE SLIDE 1)

OVER NERO'S FACIAL
EXPRESSIONS WE: /

"CONSPIRACY"

FADE OUT

SUPERIMPOSE SLIDE 2)

Written by
Dennis Spooner

FADE OUT

PAN NERO R.
to door.

(THE CREDIT CAPTIONS FADE,
AND WE ANGLE AND TRACK
THROUGH THE WAITING HALL,
BEFORE WE:)

2. 2 A 50
L.S. VICKI

CAMS: 2A-1A /BOOMS B1-A1/
4. INT. CORRIDOR B. MORNING.

(WE PICK UP VICKI IN THE
CORRIDOR.

Becomes 2-s
DOCTOR/VICKI

AS WE GO IN, DOCTOR WHO
MOVES OUT OF A DOORWAY,
TURNS, AND SEES HER.

AS THE DOCTOR SPEAKS HE
PUTS THE FINAL TOUCHES
TO HIS TOGA AND ROMAN
ATTIRE)

DR.WHO: Good morning, child.
Sleep well?

(1 next)

VICKI: I did, thank you. And you?

- 3/4 -

SL

(Sh.2 on 2)

- 5 -

DOCTOR WHO: Oh, so so - I must confess I gave a great deal of thought to that business of yesterday ...

See TAVIUS
bgd. R.

TAVIUS: (O.O.V.) Maximus!

(WE CUT AS THE
DOCTOR TURNS TO
SHOW TAVIUS
BEHIND A PILLAR
A FEW YARDS AWAY
DOWN THE CORRIDOR.

3. 1 A 24
C.2-S DOCTOR/
TAVIUS

DOCTOR WHO INDICATES
FOR TANNI TO STAY,
AND MOVES TO JOIN
THE SECRETIVE TAVIUS)

I haven't got long - so listen carefully. I've managed to have the body removed - I don't think anyone suspects, but if you delay your action it may be safer.

DOCTOR WHO: Quite so.
Er, which part of my "action" shall I put into effect first?

TAVIUS: I leave that to you!

DOCTOR WHO: You are aware of my plans?

TAVIUS: Of course!

(2 next)

(On to page 6)

AM

- 6 -

(Sh. 3 on 1)

TAVIUS: I've no
idea of the exact details.
I must go. I'll try and
speak to you later ...

(TAVIUS MOVES AWAY
WITH DOCTOR WHO
MAKING A MOVE TO
STOP HIM BUT THEN
DECIDING AGAINST
IT.)

DOCTOR WHO SHAKES
HIS HEAD IN
ANNOYANCE AND MOVES
BACK TO VICKI.)

4. 2 A 33
M. 2-S
VICKI/DOCTOR

DOCTOR WHO: There's obviously
some sort of conspiracy going
on, Tanni. I've decided, for
my sake, that the sooner I get
to the bottom of it, the better.

VICKI: All right - I'll see
you later.

5. 1 A 24
C. 2-S
DOCTOR WHO: Mm? What?
Where are you going?

2 to B
Bedroom

VICKI: Nowhere special - just
exploring.

(3 next)

AM

(Sh.5 on 1)

- 7 -

DOCTOR WHO: Very well -- but
don't leave the court. It's
big enough to get lost in,
anyway. And remember, child,
we're here only as observers.
We must not interfere in the
course of history, or try and
accelerate man's progress.

VICKI: (SHRUGGING) Well,
I'll do what you say, Doctor --
but it does seem a bit of a
waste. Bye!

(VICKI MOVES OFF)

DOCTOR WHO: Bye, my dear ...

(THE DOCTOR TURNS
AWAY AND WE CLOSE
RIGHT IN ON HIM.
HE STROKES HIS
CHIN IN THOUGHT)

MUSIC
3M-2

SEE DOCTOR
into CU

Mm -- well, the quickest way is
to go to the top. A word with
Nero I think ...

(THE DOCTOR NODS
TO HIMSELF AND
MOVES OFF)

6. 3 A 33

MRS NERO and
TIGILLINUS

CAMS: 3A-2B

/BOOM C1/

5. INT. NERO'S BEDROOM. MORNING.

PAN L to see
POPPAEA in
fgd. L.

(WE COME UP ON
NERO IN HIS
BEDROOM.

(2 next)

- 7 -

AM

(Sh.6 on 3)

- 8 -

POPFAEA, HIS YOUNG,
ATTRACTIVE WIFE IS
IN THE ROOM ADORNING
HERSELF WITH JEWELLERY,
AND HAVING SOME
DIFFICULTY IN
DECIDING ON WHICH
PIECE TO WEAR.

NERO IS PACING UP
AND DOWN BEHIND
HER, WAVING HIS
ARMS ABOUT
EXPRESSIVELY AND
USING A FULL RANGE
OF FACIAL EXPRESSION
AS HE SPEAKS)

NERO: I mean, we must give
him some incentive.

POPFAEA: Darling, you are
Emperor. I should think
your command would be good
enough.

NERO: (PREENING A BIT) Yes,
it would, wouldn't it?

POPFAEA: Dearest, which one
do you think I should wear?

(POPFAEA HOLDS TO
HER BLOUSE TWO
BROOCHES.

NERO LOOKS AT
THEM IN PASSING
AND WAVES VAGUELY)

NERO: Oh, that one.

HOLD 3-s
POPFAEA/NERO/
TIGILINUS

POPFAEA: Really? I would
have preferred the other, but
if you insist.

(POPFAEA FIXES
THE BROOCH.

(2 next)

- 8 -

AM

- 9 -

(Sh.6 on 3)

NERO RETURNS TO
HIS THOUGHT, AND
PACING)

NERO: It's quite a problem,
Poppaea.

POPPAEA: Yes, both brooches
are very attractive.

(Onto page 10)

(2 next)

JBP

(Sh. 6 on 3)

- 10 -

(NERO STOPS,
HIS CHIN WOBBLIES,
AND WIDE-EYED,
AND PUT OUT)

NERO: I was refering to my
problem!

7. 2 B 24
M.2-s NERO/
TIGILLINUS

(HE GETS
CARRIED AWAY) /

Naturally I appreciate the
feelings of my fellow artists.
Maximus Petulian must have
the centre of the stage when
he plays for the court of
Rome. As the great musician
from Corinth enchants us with
his skill the audience will be
hushed and tense, as they are
when I give a recital.

(HE PICTURES THE
SCENE IN HIS
MIND, THEN RE-
CONSIDERS AND
CORRECTS)

PULL BACK and
as HE RISES
PAN him L to
see POPPAEA L.

Well - nearly as hushed and
tensed as they are for me ...

8. 3 A 16
MCU NERO

POPPAEA: Why not arrange a
banquet this evening? Maximus
can provide the entertainment. /

9. 2 B 9
MCU POPPAEA

NERO: Of course! A splendid
idea! (TAKE) I had already
thought of it as a matter of
fact. /

(POPPAEA HAS NOW
DRESSED TO HER
SATISFACTION.
SHE STANDS,
ADMIRING HER-
SELF)

10. 3 A 33
M.2-s POPPAEA/
NERO

POPPAEA: You had better inform
him of the arrangements. /

- 10 -

TIGILLINUS in bgd.

(2 next)

- 10 -

JBP

(Sh.10 on 3)

- 11 -

(NERO THINKS,
NODS, AND TURNS
AS FROM OUTSIDE
WE HEAR A KNOCK,
OR A BELL RING)

NERO: Come. Enter! ... Tigillinus!
Get off my bed!

PAN R. HOLDING
NERO ON L. to
see TAVIUS and
BARBARA enter R.

(THROUGH THE
ARCHWAY COME
TAVIUS AND
BARBARA)

Yes, Tavius?

TAVIUS: Casear Nero, we have
an audience with the Empress.

11. 2 B 24
MS NERO

(NERO NODS, /AND
CONTINUES ON
HIS WAY.

PAN HIM R.
to join
BARBARA/
TAVIUS

NERO: We?
WE ANGLE TO
SHOW HIM AS HE
REACTS, IN A
DOUBLE TAKE,
EYES WIDE.

HE TURNS AND
LOOKS AT BARBARA,
SMILING AT HER
IN A DELIGHTED,
"EYEBROW FLICKERING,"
WAY.

TIGHTEN to
C.2-s NERO/
BARBARA

BARBARA IS
NATURALLY EXTREMELY
UNSURE AS TO
WHETHER TO SMILE
BACK AT HIM OR
NOT.

DURING THIS NERO
REACTION, POPPAEA
HAS MOVED TO JOIN
THEM - SHE NOW
VIEWS NERO'S
"OGGLING" WITH
SOME SEVERITY)

Becomes 3-s
POPPAEA/NERO/
BARBARA

PAN NERO R.
to curtains

POPPAEA: Dearest - you were
on your way to see Maximus!
(cont ...)

- 11 -

(3 next)

(Sh.11 on 2)

- 12 -

(NERO 'COMES
ROUND', NODS,
AND MOVES OUT
OF THE ROOM, EYES
STILL ON BARBARA.

HE COLLIDES WITH
THE DOORWAY
PILLAR, MUTTERS
TO HIMSELF,
"EXPLAINING" WITH
HIS HANDS, AND
EXITS.

12. 3 A 24
3-s POPPAEA/
BARBARA/TAVIUS

WE RETURN TO
A THREE SHOT
AS NERO EXITS,
POPPAEA GIVES
HER ATTENTION
TO TAVIUS)

POPPAEA: (cont) Yes, what is
it, Tavius?

TAVIUS: I have a new
attendant for your staff,
Madam ...

(POPPAEA NODS,
AND DISMISSES
TAVIUS WITH HER
HAND, NOT TAKING
HER EYES OFF
BARBARA.)

13. 2 B 24
C.2-s
BARBARA/POPPAEA

TAVIUS BOWS
AND LEAVES.

POPPAEA EYES
BARBARA UP AND
DOWN AND WALKS
AROUND HER,
LOOKING HER
OVER)

Becomes
POPPAEA/BARBARA

POPPAEA: My husband, The Cassar
Nero, seemed quite taken with
you ...

BARBARA: (INNOCENT) Did he,
Madam?

(3 next)

- 12 -

JBP

- 13 -

(Sh.13 on 2)

POPPEA: I like being Empress,
and I intend to remain so!

BARBARA: Yes. Of course -

POPPEA: Good - good. As long
as you understand the position.

(POPPEA MOVES
AWAY INDICATING
THE ROOM WITH
HER HAND)

Now - for your first task you
can clear away my things ...

BARBARA: Yes, Madam.

14. 3 A 33

MIS across
dressing table
fgd.

(BARBARA "BOWS
AND NODS" AS
POPPEA MOVES
INTO A BACKROOM
LOADING OFF.

BARBARA MOVES
AROUND THE ROOM,
PICKING UP, AND
PLACING IN A
BOX, POPPEA'S
UNWORN JEWELLERY.

2 to A
Corridor

BARBARA THEN
REALISES THAT
FOR POSSIBLY THE
FIRST TIME SHE
HAS BEEN LEFT
ALONE. SHE
LOOKS AROUND THE
ROOM, SEES A
TRAY OF DIRTY
CUPS AND PITCHER,
AND SOME ORANGE
PEEL, ETC., WHICH
SHE PICKS UP)

BARBARA
Comes into
MCU

- 13 -

(5 next)

JBP

- 14 -

(Sh.14 on 3)

BARBARA: (UP SLIGHTLY) I'll
clear this away, Madam.

CRAAB and PAN
BARBARA to
door R.

(RECEIVING NO
ANSWER SHE
MOVES TO THE
DOOR)

/BOOMS C1-B1-A1/ BOOM C
CAMS: 2A-1A-5A-3B Swing R.

15. 5 A M/a
M.S. BARBARA

6. INT. CORRIDOR. MORNING

(BARBARA, CARRYING
THE TRAY, PEERS OUT
INTO THE DESERTED
CORRIDOR.

(on to page 15)

(3 next)

- 14 -

(3 PAN R
QUICKLY)

SATISFIED NOBODY
IS THERE, SHE
MOVES OUT INTO
THE CORRIDOR,
LOOKING BACK, IN-
TO THE ROOM TO
MAKE SURE POPPAE
IS ALSO STILL OUT
OF SIGHT. AS WE
GET A BACK SHOT
OF BARBARA, WE
HEAR OVER)

16. 3 B 9 (panned R)
CU NERO
becomes 2-s
NERO/BARBARA

NERO: (V.O.V.) Yoo-hoo!
I've been waiting for you ...

(BARBARA TURNS,
AND 'JUMPS', AS
WE AND SHE, SEE
NERO LEANING OUT
FROM BEHIND A
PILAR, AND
"WAVING"-FLUTTERING
HIS FINGERS COILY.

MUSIC
3M-3a
50"

17. 1 A 50
L.S.
BARBARA REACTS,
AND MOVES OFF /
DOWN THE CORRIDOR,
AWAY FROM NERO,
QUICKLY)

(IN PLAYFUL MOOD) I'm coming
after you ...
Tigilinus, go away!

(NERO MOVES OFF
DOWN THE CORRIDOR
AFTER BARBARA IN
A WADDLING FASHION.

(2 next)

(Sh.17 on 1)

- 16 -

CUT TO:

WE GET A NEW ANGLE
OF THE CORRIDOR, AND,
AFTER A FEW SECONDS,
SEE BARBARA - NOW
ALMOST RUNNING -
MOVING ALONG THE
CORRIDOR, AND CASTING
ANXIOUS GLANCES OVER
HER SHOULDER. BARBARA
REALISES THAT SHE
STILL HOLDS THE TRAY.
SHE PUTS THIS ON THE
FLOOR BEFORE MOVING
OFF, FAST.

AS WE LOSE BARBARA,
TANNI COMES INTO
THE CORRIDOR, AND
TURNS INTO IT,
GOING IN THE OPPOSITE
DIRECTION FROM BARBARA.
SHE IS LOOKING AROUND.
WE HEAR)

18. 2 A 33
MIS BARBARA
NERO: (cont) (OFF MIKE) (V.O.V.)
You won't get away from me...

19. 1 A 24
M.2-s
NERO/VICKI
(VICKI LOOKS, AND
SEES, NERO TURN
INTO THE CORRIDOR.
WHEN HE SEES VICKI.
HE STOPS HIS RUNNING,
AND WALKS, NONCHANTLY,
AS THOUGHT HE'S NOT
THE IDIOT CAUSING
ALL THE COMOTION.

AS NERO GOES OFF
FRAME, HE TURNS HIS
HEAD TO CASUALLY
NOD AT VICKI, AND
AS HE MOVES OFF, WE
HEAR A LOUD CRASH.

20. 2 A 33
M.2-s NERO/VICKI
TANNI HIDES A LAUGH
BEHIND HER HAND. WE
GET HER VIEWPOINT: /

NERO, HAVING FALLEN
OVER THE TRAY AND
PITCHER PUT DOWN BY
BARBARA, IS SURROUNDED
BY ORANGE AND BANANA
PEEL, AND SIMILAR
RUBBISH.

(1 next)

- 16 -

SBP

(Sh.20 on 2)

- 17 -

21. 1 A 24
MS VICKI
to doorway
NERO RISES WITH
AS MUCH DIGNITY
AS HE CAN MUSTER,
AS VICKI GETS OUT
OF SIGHT IN A CON-
VENIENT DOOR OPENING.
NERO THEN CHARGES
OFF DOWN THE CORRIDOR,
RESUMING THE CHASE,
IN FULL CRY)

22. 2 A 33
NERO gets up

23. 1 A 9
CU VICKI

24. 5 B n/a
MS VICKI 7. INT. LOCUSTA'S ROOM. MORNING.
CAMMS: 4A-5B /BOOM DI/

(VICKI PEERS OUT
OF THE DOOR, AND
LAUGHS TO HERSELF.

WE GET A TIGHT
SHOT OF HER, LOOKING
AT HER BACK, SO WE
CANNOT YET SEE WHERE
SHE IS.

OVER WE HEAR)

LOCUSTA: (AGGRESSIVELY)
What do you want, child?

25. 4 A m/a
Over table inc.
LOCUSTA/VICKI
(VICKI TURNS, AS
WE CUT TO SHOW
THE ROOM.
WE ARE IN LOCUSTA'S
"LABORATORY".

LOCUSTA, WAS, IN
FACT, THE COURT
POISONER TO NERO'S
FAMILY. WITHOUT
ANY HISTORICAL DE-
TAILS, I THINK
THAT SHE SHOULD BE
AN OLD 'WITCH'
FIGURE, WITH A
DARK, BOTTLE-AND-
TUBE-FILLED-DIRTY,
DAMP ROOM.

(5 next)

- 17 -

SBP

(Sh.25 on 4)

-- 18 --

ZOOM IN
to VICKI

LOCUSTIA STARES
ENQUIRINGLY AT

26. 5 B n/a WHO REACTS
CU LOCUSTIA IN SHOCK, AT THIS
SUDDEN CHANGE OF
SURROUNDINGS)

27. 2 A 50 (tracked in)

CAM: 2A-1A

/BOOM B1/

L.S. Corridor 8. INT. CORRIDOR. MORNING.

See BARBARA
GO.
HOLD DOCTOR

MUSIC
3M-3b

(BARBARA, NOW
WITH DECORUM THROWN
TO THE WIND, IS IN
FULL FLIGHT DOWN
THE CORRIDOR.

PULL BACK with
DOCTOR.

AS SHE VANISHES OUT
OF SIGHT AT THE FAR
END, DOCTOR WHO
WANDERS INTO SHOT
INTO THE MIDDLE OF
THE CORRIDOR, HE
LOOKS AWAY FROM US,
THEN TOWARDS US,
BEFORE DECIDING TO
COME OUR WAY. HE
WALKS TOWARDS
CAMERA.

28. 1 A 33

M.2-s

NERO/DOCTOR

WE CUT ONTO THE
DOCTOR, AS A PUFFING,
PANTING, NERO, COMES
INTO FRAME, AND JOINS
HIM) /

NERO: Ah, Maximus ... which
way ... which way, did she go?

DOCTOR WHO: I beg your pardon?

(NERO DRAWS DEEP
BREATHS TO RECOVER)

(2 next)

- 18 -

SBP

(Sh. 28 on 1)

- 19 -

EASE OUT TO
see NERO go
HOLDING
DOCTOR fgd.

NERO: Quite. I wanted a word
with you as well.

29. 2. A 33
L.S. CORRIDOR
NERO/BARBARA
(NERO IS ABOUT
TO START A CON-
VERSATION WITH
THE DOCTOR,
WHEN HE CASTS A
GLANCE IN THE
DIRECTION THAT
BARBARA VANISHED.
HE TURNS AGAIN TO
THE DOCTOR, AND
OPENS HIS MOUTH,
BUT AGAIN LOOKS
AFTER THE DEPARTED
BARBARA AND A SMILE
CREASES HIS FACE.
HE 'DIGS' THE
DOCTOR, SAYING:)

RESUME
MUSIC

DR. ENTERS SHOT
(NERO TURNS AND
RUNS OFF DOWN
THE CORRIDOR AT
FULL SPEED.)
30. 1 A 9 on turn...
CU DOCTOR
WE CUT ON TO THE
DOCTOR'S ASTOUNDED
EXPRESSION)

DOCTOR WHO: Extraordinary
fellow!

(HE SHAKES HIS
HEAD A COUPLE
OF TIMES AND
WE CUT TO THE
NEXT SCENE)

31. 5 B w/a
CU PESTLE
CAMS: 4A-5B /BOOM DI/
9. INT. LOCUSTA'S ROOM. MORNING.

(VICKI IS WITH LOCUSTA
IN THE LATTER'S "POISON H.Q."
(4 next)
- 19 -

AG

(Sh.31 on 5)

- 20 -

3 to A
Bedroom

PAN UP to
C.2-s VICKI/
LOCUSTA

LOCUSTA IS GRINDING,
AND MIXING, VARIOUS
POTIONS AND IS
TALKING WITH VICKI,
PLEASED WITH HER
COMPANY)

LOCUSTA

So you've
arrived with the Great
Maximus Pettulian have you?
The court just cannot wait
to hear him play, my dear. /

32. 4 A n/a
MCU VICKI

Widen to
M.2-s VICKI/
LOCUSTA

(VICKI IS
INTERESTED IN
WHAT LOCUSTA
IS DOING)

VICKI: They may have to!
(TAKE) What are you doing
now, Locusta?

LOCUSTA: Preparing a very
special poison my child, I
can guarantee its effect on
the victim.

VICKI: And who's that?
The victim, I mean.

CRAAB R. as
LOCUSTA XS
L. for 2-s
LOCUSTA/
VICKI

LOCUSTA: I've no idea - Vicki
nobody's ordered it
yet. But they will, they will.

(5 next)

- 20 -

AG

(Sh. 32 on 4)

- 21 -

(LOCUSTA BUSIES
HERSELF AND
VICKI WATCHES)

33. 5 B n/a
CU LOCUSTA
VICKI. I must say you've
got a very unusual job. /

34. 4 A n/a
CU VICKI
LOCUSTA: Well, it has its
responsibilities. (PROUDLY)
Official Poisoner to the Court
of Caesar Nero. Yes - very
responsible. /

35. 5 B n/a
M. 2-s
VICKI: It must be dangerous
too. /

(LOCUST, THINKING,
SHAKING HER HEAD:)

Great Jupiter.
LOCUSTA: / No, I never
drink any of my potions,

VICKI "That I meant
was, well, if you poison
someone, don't they take
their revenge?"

36. 4 A n/a
C. 2-s fav.
VICKI
LOCUSTA: Always - that's
why I'm kept so busy. (LIGHT
DAWNING) Oh I see - / you
mean revenge against me -
oh, no. NO. I mean its
nothing to do with me,
personally, is it?

5 to A
Corridor

(VICKI DOESN'T
UNDERSTAND, BUT
ACCEPTS)

VICKI Not if you say so.
The citizens of Rome - don't
they object?

PULL OUT
to M. 2-s

(2 next)

LOCUSTA: To me? (SHAKES
HEAD) No. It's an accepted
thing, isn't it? Almost a
tradition, in fact, that the
family of Caesar want to
murder each other - after all
everybody would like to be
Caesar of Rome, wouldn't they?
(cont...)

- 21 -

Ag

(Sh.36 on 4)

- 22 -

(VICKI THINKS,
THEN NODS. THE
WHOLE THING IS A
BIT NEW TO HER.

LUCUSTA HAS NOW
BOTTLED AND
FINISHED THE
'MIXTURE' SHE
HOLDS IT UP TO
THE LIGHT)

ZOOM in to
CU PESTLE
and PAN UP.

LUCUSTA: (cont) I wonder
who'll have the honour of
being given this?

(BY INFERENCE,
ON THIS STATEMENT,
WE:)

37. 2 B 9 (Panned $\frac{1}{2}$ Rt) CAMS: 2B-1A /AL-Fishpole/
CU BARBARA 10. INT. CORRIDOR. MORNING.

(BARBARA IN A
CLOSE SHOT STANDS
BY A DOORWAY, IN
THE CORRIDOR.

38. 1 A 33
MCU NERO Rt.
BARBARA bgd. Lt.
PAN HIM Lt.
WE SHOW HER ALONE
IN THE CORRIDOR,
THEN, DECIDING
THAT SHE HAS SHAKEN
OFF HER PURSUER
SHE TURNS AND GOES
THROUGH THE DOORWAY. /

MUSIC

AT THE OTHER END
OF THE CORRIDOR
A GRINNING NERO
PUTS HIS HEAD
ROUND, AS BARBARA
WITHDRAWS.

WE CLOSE ON HIM
AS, TO HIMSELF:)

TIGILINUS Lt.

39. 2 B 24 (PannedR) NERO: Cornered at last! /
M.2-s NERO/
TIGILINUS

(1 next)

- 22 -

Ag

(Sh.39 on 2)

- 23 -

(NERO MAKES HIS
WAY ALONG THE
CORRIDOR AS WE:)

40. 1 A 33
M.2-s
NERO: If you don't leave me alone,
you'll be feeding the lions. /

NERO runs on.

41. 3 A 33 (crabbed R) CAMS: 3A-2B /BOOM CL/
MIS BARBARA 11. INT. NERO'S BEDROOM. MORNING.

5 to C - QUICKLY
Corridor

1 BACK OUT QUICKLY /
42. 2 B 9
CU NERO
(BARBARA, SHUFFLING,
AT ARRIVING BACK
WHERE SHE STARTED,
RECOMMENCES HER
TASK OF CLEARING
UP POPPAEA'S THINGS. /

SHE IS DOING THIS
WHEN NERO PUTS HIS
HEAD ROUND THE
DOOR, WITH:)

43. 3 A 33
M.2-s
NERO: Got you! /

(BARBARA, AN
"EYES-TO-HEAVEN"
EXPRESSION, SAYING
IN EFFECT 'OH
NOT AGAIN' - MOVES
AWAY AS THE
CHUCKLING PLAYFUL,
NERO COMES IN
AFTER HER.

BARBARA STARTS
TO MOVE AROUND
THE BED WITH NERO
FOLLOWING HER THIS
WAY, THEN THAT)

Young lady, surely you
wouldn't refuse me Caesar
Nero, a teeny-weeny kiss?

BARBARA: Shouldn't you
think of what your wife would
say?

(5 next)

- 23 -

AG

- 24 -

(Sh.43 on 3)

NERO: Poppae? Oh,
she wouldn't hear of such
a thing.

(NERO ADVANCES
AROUND ON
BARBARA AS WE:)

CAMS: 5C-4B /SLUNG/

44. 5 C w/a
L.S. CORRIDOR 12. INT. CORRIDOR. MORNING.

(DOCTOR WHO MOVES
ALONG THE CORRIDOR
LOOKING AT THE
DOORWAYS) /

45. 4 B n/a
MCU DOCTOR
at door.

46. 2 B 33 (pulled bk.) CAM: 2B /BOOM C1/
MTS 13. INT. NERO'S BEDROOM. MORNING.

(BARBARA IS NOW BEING
CHASED BY NERO, AROUND
THE ROOM.

(cont. over.../

(4 next)

- 24 -

(Sh.46 on 2)

PAN L and R
with BARBARA
and NERO.

Let BARBARA go.
TIGHTEN to C.2-s
NERO/DOCTOR

BARBARA MOVES
TOWARDS THE DOOR,
(COVERED BY
DRAPE) AND IS
ABOUT TO GO OUT,
WHEN SHE WHEELS
AWAY, AND RUNS
OUT OF FRAME.

NERO RUNS TO THE
DOOR, AND,
BREATHING HEAVILY,
LEANS AGAINST THE
PILLAR.

DOCTOR WHO PULLS
THE DRAPE SLIGHTLY
AND COMES INTO A
TIGHT TWO-SHOT
WITH THE PANTING
NERO.

DOCTOR WHO OPENS
HIS MOUTH TO
SPEAK BUT THE
DRAPE ARE PULLED
BACK BY NERO,
SHUTTING HIM OUT,
WITH:)

NERO: Maximus! Go away!

(NERO MOVES OUT
OF FRAME TO
CONTINUE THE
CHASE AS WE:)

CAM: 4C

/FISHPOLE/

47. 4 B 11/a
MCU DOCTOR

14. INT. CORRIDOR. MORNING.

Widen as it
becomes a 2-s

" (DOCTOR WHO MOVES AWAY
FROM THE DOOR, REACTING,
"OH WELL".

(3 next)

DW

(Sh. 47 on 4)

- 26 -

HE IS ABOUT TO
EXIT WHEN
POPPAEA MOVES
IN TO JOIN HIM)

POPPAEA: Yes?

(BEFORE THE DOCTOR
CAN REPLY THERE
IS HEARD A
RESOUNDING "YOICK"
FROM NERO INSIDE)

DOCTOR WHO: It's all right,
Madam - I'll see Cassear Nero
later - he er ... seems to be
busy.

Let DOCTOR exit
HOLD POPPAEA
in CU

(DOCTOR WHO MOVES
AWAY, AND, OUT OF
SIGHT FROM POPPAEA
REACTS A "SOMEONE
WILL BE FOR IT NOW"
BEFORE WE:)

48. 3 A 33 CAMS: 3A-2B /BOOM C1/
LOW M.2-S 15. INT. NERO'S BEDROOM. MORNING.

(NERO IS PURSUING
BARBARA AT FULL
SPEED AROUND THE
BED.

MUSIC

(2 next)

- 26 -

DW

(Sh. 48 on 3)

- 27 -

SECONDS AFTER WE
JOIN HIM, HE
MAKES A DESPERATE
DIVE ACROSS IN AN
ATTEMPT TO GRAB
HER. HE FAILS
AND IS LYING
THERE AS:)

PAN DOWN
with POPPAEA

(WE CUT TO SHOW
POPPAEA IN A
GLOWERING, ARMS
CROSSED, FOOT-
TAPPING POSE.

NERO STAYS ON
THE BED.

49. 2 B 9
CU NERO

BARBARA WISHES
SHE WASN'T THERE) /

50. 3 A 33
2-s NERO/POPPAEA

NERO: Poppaea, darling -
hello!

POPPAEA: Enjoying yourself? Dearest!
("SEEING" BARBARA
FOR THE FIRST
TIME)

PAN DOWN to
2-s BARBARA/
NERO

ELEVATE as
BARBARA rises.

Oh, sorry -
I didn't know you were there.
Did you want something?

TRACK IN as
BARBARA goes
to 2-s NERO/
POPPAEA

(NERO STARTS
SHUFFLING THE
PILLOWS TO LAY
ON THE BED
COMFORTABLY AS
POPPAEA, LOOKING
DAGGERS, "SHUSHES"
BARBARA AWAY WITH
HER HAND)

2 to C
Prison

My dear, I've got a terrible
headache - I thought I'd have
a lie down ... (cont...)

(AS BARBARA LEAVES.
POPPAEA MOVES IN
AND GLOWERS AT
NERO.

(2 next)

- 27 -

- 28 -

NERO FEELS THE
NEED TO SAY
SOMETHING, AND,
LOOKS IN THE
DIRECTION THAT
BARBARA LEFT THE
ROOM)

NERO: (cont) Er ... strange
young woman yes ... She's been
chasing me all the morning!

TIGHTEN to
MCU NERO in
pillows.

MUSIC
STING
3M-7

(HE HIDES IN THE
PILLOWS FROM
POPPAEA, BUT -
IF POSSIBLE -
WE SEE HIS FACE
REGISTERING "THAT
WAS A CLOSE SHAVE"
IN A NAUGHTY BOY
LOOK)

(NO BOOM B2) /BOOM B3/

CAM: 3C (pushing 2's cable)

51. 2 C 33

L.S. SEVCHERIA,
IAN/DELOS

16. INT. PRISON QUARTERS. DAY.

3 to D
Prison

(WE COME UP ON
IAN AND DELOS
IN THEIR PRISON
QUARTERS.

GRAMS:
Drips

THEY EACH HAVE
JUST RECEIVED
BOWLS OF FOOD,
AND ARE EATING.

IAN L with
SEVCHERIA
to 2-s with
WOMAN SLAVE

THE WOMAN SLAVE
IN THEIR ADJOINING
CELL IS BEING
GIVEN A SIMILAR
BOWL BY SEVCHERIA.

TRACK IN to
MS WOMAN SLAVE

SHE TAKES HER FOOD
AND SITS DOWN WITH
IT AS FAR AWAY FROM
IAN AND DELOS AS
SHE CAN, SITTING
AGAINST THE FAR
WALL.

(1 next)

- 28 -

DW

- 29 -

(Sh. 51 on 2)

PAN R to 2-s
IAN/DELOS

SEVCHERIA MOVES
AWAY FROM THE TWO
CELLS ALONG THE
CORRIDOR OUTSIDE,
IAN WATCHING HIM
GO AS DELOS EATS)

52. 1 B 50

CAM: 1B /BOOM A2/

L.S. gladiators
in fgd.
SEVCHERIA thr'
bgd.

(SEVCHERIA COMES
OUT, INTO THE
WIDER AREA THAT
FORMS THE COMPOSITE
SET, AND WE WATCH
HIM AWAY)

53. 2 C 50

CAMS: 3D-2C /BOOM C2/

3-s WOMAN
SLAVE/IAN/
DELOS

18. INT. PRISON QUARTERS. DAY.

(IAN FINISHES
WITH HIS FOOD,
STANDS AND MOVES
TO THE CELL DOOR
HOLDING ONTO THE
BARS AND WRAPPING
HIS FINGERS AROUND
IN A FRUSTRATED
KIND OF ACTION.

DELOS FINISHES
HIS BOWL, THEN
PICKS IAN'S UP)

DELOS: Don't you want this.

IAN: No - help yourself.

54. 3 D 9
CU WOMAN SLAVE
through open
door.

DELOS: Are you sure, Ian? /

(2 next)

- 29 -

(DELOS DOES SO.
AS DELOS CALLED
"IAN" THE WOMAN
SLAVE IN THE
ADJOINING CELL
REACTED.

SHE STANDS UP
SLOWLY AND MOVES
FORWARD TO HER
CELL DOOR AND IN
EFFECT NOW STANDING
BESIDE IAN.

THE WALL OF BARS
SEPARATING THEM.

DELOS CONTINUES
THE EATING OF
HIS EXTRA FOOD)

55. 2 C 33
M.2-s
WOMAN SLAVE/IAN
WOMAN SLAVE: Ian? Is your
name Ian?

IAN: Yes, it is.

56. 3 D 9
CU IAN
WOMAN SLAVE: You planned to
meet a woman here? Her name
was Barbara

IAN: Barbara - yes, where is
she?

WOMAN SLAVE: I'm sorry. I
don't know.

57. 2 C 24
C.X-s
IAN: Don't know? But you
just said ...

WOMAN SLAVE: Oh, she was in
here - with me. They took her
to the auction; I suppose she
was sold.

IAN: Sold.

BREAK IN RECORDING NO.1 (Prepare steam bath)

SJC

(Sh.57 on 2)

- 32 -

Mist, Steam
F/X

58. 5 D n/a

CAMS: 4D-5D /BOOM D2/

PAN along

19. INT. ROMAN BATHS. DAY.

NERO to

2-s DOCTOR/
NERO

NERO

MUSIC
1M-1

(WE COME UP IN
A ROMAN STEAM BATH,
OPENING ON A
SHOT OF THE
SWIRLING STEAM
COMING UP
FROM THE ROCKS,
AND TRACKING
THROUGH, AND
AROUND, UNTIL
WE ARRIVE ON
DOCTOR WHO AND
NERO.

DOCTOR WHO,
SWATHED IN
TOWELS, SITS
ON A ROCKY
LEDGE.

TO HIS LEFT,
NERO IS FLAT OUT
ON A STONE-
TYPE TABLE,
WEARING THE
ROMAN EQUIVA-
LENT OF A
BATHROBE, AND
FAST ASLEEP,
SNORING PEACE-
FULLY.

DOCTOR WHO WIPES
HIS BROW, CASTS
A BORED LOOK
AT THE ENCUM-
BERED NERO,
AND SIGHS.

A SCANTILY CLAD
MALE SLAVE WALKS
IN WITH A JAR,
OR PITCHER, OF
WATER, OFFERS
TO POUR SOME
OVER DOCTOR WHO,
BUT THE OFFER
IS REFUSED.

Becomes 3-s

THE SLAVE TURNS
TOWARDS NERO
AND POURS THE
WATER OVER THE
SNORING CAESAR,

(4 next)

- 32 -

SJC

(Sh. 58 on 5)

6 33 -

SCARED HE POURS
MUCH MORE THAN
INTENDED.

NERO, YELLING,
STRUGGLES TO
SIT UP, SPLUTTER-
ING OUT WATER,
WIPING IT AWAY
FROM HIS FACE,
AND TRYING TO
CATCH HIS BREATH.)

59. 4 D w/a on rise... (SHOUTING) Guards! Guards!
3-s

NERO: What the?... wassat? ...
eh? Idiot! Fool! Pig!
Guards! Guards!

(THE SLAVE IS
COWERING BACK
AS THE ENRAGED
NERO SCREAMS.

WIDEN to HOLD
ACTION
A COUPLE OF
GUARDS RUSH IN
AND GRAB THE
SLAVE)

I'll teach you to try and drown
me!

(NERO OULLS FROM
ONE OF THE GUARDS
HIS SPEAR OR WHAT-
EVER, AND WITH
BOTH HANDS, IS
ABOUT TO DRIVE THIS
INTO THE HELD
SLAVE.

DOCTOR WHO HAS
MOVED AROUND
AND STANDS
BEFORE NERO,
BETWEEN HIM
AND THE SLAVE)

TIGHTEN to
C.2-s DOCTOR/
NERO

Did you see what he did?
Maximus, get out of the way.

PAN L to
GUARDS/DOCTOR

DOCTOR WHO: Yes, I saw (HE
TURNS) Take him away, banish
him from the Palace! Don't
let him be seen here again!
(Cont ...)

(4 next)

- 33-

(Sh.59 on 4)

SJC

- 34 -

(THE GUARDS DRAG
THE SLAVE AWAY.

DOCTOR WHO TURNS
TO NERO, AND
TAKES AWAY THE
SPEAR)

EASE OUT to
M.2-s DOCTOR/
NERO

DOCTOR WHO: (cont) I must
contratulate you, Caesar Nero,
on the way you handled that
disgraceful fellow.

- but your control was
impressive.

5 CRAB L to
Centre of set

(NERO, STILL ONLY
WAKING UP, BLINKS
AND LISTENS.

AS THE DOCTOR SPEAKS
HE STEERS NERO TO
THE TABLE AND SITS
THE EMPEROR DOWN)

TIGHTEN to
C.2-s

NERO: Yes, yes, I'm glad you
noticed, Maximus.

DOCTOR WHO: Enormous control!

NERO: Wasn't it? I only
grabbed the spear to scare him
of course ...

DOCTOR WHO: Oh, I realised that
immediately,

(NERO MUMBLES AND
NODS, VERY PLEASED,
THEN - COMING
ROUND)

HOLD 2-s
on moves

NERO: Now, let me see. I
was going to do something
(UNSURE) Wasn't I?

DOCTOR WHO: You did say that
we would have the opportunity
for a talk in here.

(4 next)

- 34 -

SJC

(Sh.59 on 4)

- 35 -

NERO: Of course I did.

(NERO SMILES,
THEN GOES
THOUGHTFUL,
THEN SCOWLS.
HE BRIGHTENS TO
GIVE DOCTOR WHO
A SNEAKY SIDE-
WAYS GLANCE)

Did I say what about?

DOCTOR WHO: No, not a word.

(NERO HUNCHES HIS
SHOULDERS GRUMPILY.
THE DOCTOR STARTS
TO PROBE DELICATELY)

There was something I was going
to ask you, Cassar.

NERO: Oh - what?

DOCTOR WHO: I've got the
impression, since arriving,
that there may be some ...
intrigue going on. Mmm?

NERO: I haven't been told!
Nobody's said anything to me.

And I'm always informed of
intrigues.

(4 next)

- 35 -

(THE DOCTPR NOW
HAS TO PLACATE)

DOCTOR WHO: Oh, it was just
a feeling.

aware of trouble vibrations.
A musician of your skill must
experience
trouble vibrations.

(NERO IS ALMOST
BEGINNING TO
'TWITCH' HE
CALMS AS THE
MES AGE GETS
THROUGH)

NERO: What? Oh - yes. Yes.
Of course!

DOCTOR WHO: I just wondered if
you have it.

NERO: Of course I've had it.
It was just at first, well, I
thought it was because I was
hungry. (SUDDEN THOUGHT)
Hungry! (SMILES) That's
what I wanted to see about!
There's a banquet tonight,
you're invited.

DOCTOR WHO: Thank you. I
look forward to it.

(NERO STANDS UP
AND ADJUSTS HIS
ROBE)

NERO: Good. Good. It will
be a splendid audience for
your opening concert.

(NERO MOVES AWAY,
DOCTOR WHO SMILES,
THEN REACTS, AS HE
REALISES, AN "OH
MY GAWD".

FADE OUT

BREAK IN

RECORDING NO.2 (For steam)

FADE IN

CAM: 4A /BOOM DL/

60. 4 A m/a

LOW MS
VICKI

20. INT. LOCUSTA'S ROOM. DAY.

ELEVATE
to M.2-s

LOCUSTA/
POPPAEA

(WE COME UP ON
POPPAEA AND
LOCUSTA AS THEY
LOOK FRIENDSHLY
DOWN ON A TRAY
IN FRONT OF THEM
CONTAINING TWO
DRINK FILLED OR-
NATE GOBLET'S OF
DIFFERENT DESIGN.

THERE IS NO SIGN
OF VICKI)

POPPAEA: You understand what
you must do, Locusta.

LOCUSTA: Yes, Madam - get the
attendant to serve these
drinks to Caesar Nero, when he
is with your new slave.

POPPAEA: Correct - and she is
to have the 'special' one.

(LOCUSTA NODS AS
POPPAEA POINTS
TO THE POISONED
GLASS)

Come with me - I'll point her
out to you,

(LOCUSTA BOWS AND
MOVES TO LEAVE
THE ROOM.

(Sh. 60 on 4)

-38-

POPPEA PAUSES
TO LOOK AT THE
GLASSES AND SMILES
TO HERSELF)

POPPEA: (cont) That'll put
paid to any ambitions she has
to be Empress.

EASE OUT to
3-s VICKI/
LOCUSTA/POPPEA

(POPPEA MOVES OUT
OF THE ROOM AS
LOCUSTA STEPS A-
SIDE. LOCUSTA
LOOKS BACK INTO
THE ROOM AND WE
SEE VICKI APPEAR
FROM BEHIND A CUR-
TAIN OR SCREEN.
LOCUSTA FROWNS
AND WAVES HER BACK
INTO HER HIDING
PLACE - WHERE, IN
FACT, SHE HID WHEN
POPPEA ARRIVED.

LOCUSTA GOES AFTER
POPPEA AND VICKI
IS LEFT ALONE IN
THE ROOM.

TIGHTEN to
CU DRINKS and
PAN up to CU
VICKI

VICKI MOVES TO
THE DRINKS ON A
TRAY - LOOKS AT
THEM, MOVES OFF
SLIGHTLY ABOUT
TO EXIT - THEN
TO STARE AT THE,
A THOUGHTFUL EX-
PRESSION ON HER
FACE.

WE HOLD VICKI FOR
A FEW SECONDS AND
THEN:)

CAM: 1C /BOOM A3/

61. 1 C 50
CU
PEACOCK
on plate
21. INT. WAITING HALL OF COURT. DAY.

(PREPARATIONS FOR
THE BANQUET ARE
UNDERWAY.

(2 next)

-38-

(Sh. 61 on 1)

-39-

PULL BACK TO
HIGH L.S. OF
whole scene

SEE POPPAEA
and LOCUSTA
in bgd. L

BARBARA in
fgd. R.

TABLES HAVE BEEN
AR ARE BEING, SET
UP FOR THE FEAST.
LUXURIOUS LOOKING
FOODS ARE BEING
BROUGHT IN AND
ARE ALREADY ON
DISPLAY.

ONE OF THE
HELPERS IS IN
FACT BARBARA.
WE FEATURE HER AS
SHE SETS OUT ONE
OF THE TABLES.
AFTER ESTABLISHING
THE SCENE WE ANGLE
OUT AND SHOW
POPPAEA AND LOCUSTA
WATCHING FROM A
DISTANCE, AND
TALKING BETWEEN
THEMSELVES.

TRACK IN AS
LOCUSTA Xs to
TIGILINUS and
BARBARA Xs round
table to see
BARBARA in bgd, LOCUSTA
and TIGILINUS
in fgd.

LOCUSTA NODS AND
POPPAEA MOVES AWAY,
LOCUSTA THEN MOVES
ACROSS TO AN
ATTENDANT ON THE
COURT, AND STANDS
BESIDE HIM, TALKING
UNHEARD BY US, OUT
OF THE CORNER OF HER
MOUTH)

CAMS: 4E-5E-2A

/BOOMS C3-B1/

62. 2 A 33

L.S.

22. INT. CORRIDOR. DAY.

COLUMN A STRUCK

(DOCTOR WHO AND
NERO COME ALONG.

NERO: The preparations for
the feast are underway, Maximus.

(5 next)

-39-

(Sh. 62 on 2)

-40-

NERO: (cont) (DIGGING WITH ELBOW) You will have to play as you have never played before!

DOCTOR WHO: Very true. Mm- that's very true, I shall.

NERO: But don't worry - they are a very good audience.

(DOCTOR WHO NODDING TO HIMSELF)

DOCTOR WHO: They'll have to be!

Becomes 3-s

(POPPAEA MOVES INTO THE CORRIDOR AND UP TO NERO)

NERO: Poppaea - my darling.

POPPAEA: Dearest, I do wish you could find time to look in the banqueting hall.

NERO: Oh?

POPPAEA: I think the arrangements are suitable, but, well, you have much more artistic appreciation of this sort of thing.

NERO: Of course, of course. I'll attend to it at once.

TRACK IN to
MCU POPPAEA

(NERO MOVES OFF, EXCUSING HIMSELF AND ACKNOWLEDGING THE DOCTOR AND POPPAEA.)

(5 next)

-40-

(Sh.62 on 2)

-41-

63. 5 E m/a

MS VICKI

Becomes 2-s

WE CLOSE ON POPPAEA
AS SHE SMILES A SAT-
ISFIED SMILE.

WE CUT TO THE
DOCTOR WHO HAS NOW
MOVED TO JOIN VICKI)

VICKI: Hello, Doctor - solved
your problem?

DOCTOR WHO: Mm? No, I haven't
child - I raised the question
with our illustrious Caesar;
it turned out to be a mistake,

VICKI: That's rare for you
isn't it, Doctor?

DOCTOR WHO:

, What about you? -
explored the court yet?

VICKI: Yes - it's marvellous.
And, guess what?

DOCTOR: No idea, child.

VICKI: There's going to be a
feast tonight!

DOCTOR WHO: Yes - so I heard, Vicki
- so I heard. And there's
a rather, unusual, entertainer too.

TIGHTEN to
V.C.2-s

VICKI: Oh? Who?

DOCTOR WHO: Me! (HE CHUCKLES)

(WE HOLD THE DOCTOR
LOOKING NOT THE
LEAST UPSET AT
WHAT APPARENTLY,
WILL BE HIS UNDOING
THEN)

64. 2 D 33

MS BARBARA/
NERO

CAMS: 2D-1D /BOOM A3/

23. INT. WAITING HALL. DAY.

(1 next)

- 41 -

(Sh.64 on 2)

- 42 -

(BARBARA IS CONTINUING WITH OTHERS, THE FINAL TOUCHES OF THE DANCING ARRANGEMENTS).

A SECOND OR TWO AFTER JOINING BARBARA AT ANGLE TO SHOW NERO LOOKING ACROSS AT HER.

BARBARA REACTS "NOT AGAIN" AS NERO JOINS HER)

TIGHTEN to C.2-s

NERO: Ah, my dear, I'm glad I found you. Close your eyes. and Nero will give you a big surprise.

BARBARA: Pardon.

NERO: Close your eyes. (PLAYFULLY RATHER THAN DOMINANT) Caesar orders it.

(BARBARA VERY UNBURL DOES SO - NERO CHUCKLES - DELVES INTO HIS POCKET AND PRODUCES A JEWELLED BRACELET, HE PUTS THIS ON BARBARA, SHE OPENS HER EYES AND LOOKS AT IT)

(N.B. BARBARA WEARS THIS BRACELET FROM NO.1 ON IN EPISODES 3 & 4, OF THIS SERIAL, AND EPISODES 1 & 2 OF SERIAL "N")

65. 1 D 9
CU NERO
NERO: A present for you. (HE SIBBLES CLOSER) Aren't you going to thank me for it, my dear?

66. 2 D 33
3-s NERO
BARBARA/TIGILINUS
(BARBARA "GUILPS" THEN IS RELIEVED AS AN ATTENDANT APPEARS FROM NOWHERE WITH TWO DRINKS ON THE TRAY. NERO TURNS TO HIM)

(5 next)

- 42 -

- 42A -

(Sh.66 on 2)

NERO: Go away!

(THE ATTENDANT STARTS
TO MOVE OFF, BUT
BARBARA, CLUTCHING
AT STRAWS, MOVES TO
STOP HIM DOING SO)

BARBARA: Oh I think we should
drink on it, Caesar Nero.

NERO: Do you, my dear? Oh
very well, very well.

(NERO TAKES HIS
DRINK, BARBARA
FOLLOWS SUIT AND
THE ATTENDANT
MOVES AWAY.

NERO AGAIN SMILES
SWEETLY, MOVES IN
ON BARBARA)

(5 next)

- 42A -

(Sh. 66 on 2)

BUT SHE
MANAGES TO
GET HER DRINK
IN HIS WAY)

TRACK IN FAST
to CU BARBARA
and cup.

(BARBARA DRINKS
LONG, AND
DEEPLY.)

WE HOLD AND
ZOOM IN ON HER
HAND)

CAMS: 4E-5E /BOOM C3/

67. 5 E w/a / 24. INT. CORRIDOR. DAY.
MIS VICKI /
DOCTOR

(DOCTOR WHO AND
VICKI MOVE
INTO FRAME AS
THOUGH THEY
HAVE PROGRESSED
FROM WHERE WD
LAST SAW THEM)

DOCTOR: You seem to have had
quite a busy morning.

VICKI: Yes it was - oh, something
else I meant to tell you. I
think I've poisoned Nero.

68. 4 D n/a DOCTOR: (PLEASANT) Really? /
CU DOCTOR (THUNDERSTUCK) What? /
69. 5 E m/a C.2-s VICKI /
DOCTOR

VICKI: Well, I mean, I didn't
actually do it - but his wife
was going to kill some poor
slave, and I didn't see why I
should let that happen - so I
thought who deserves it more?
And it occurred to ...

(3 next)

DOCTOR: For goodness sake,
child, keep quiet! Now.
What did you do?

VICKI: I swapped the drinks
round.

DOCTOR: You were told not to
meddle with history! Come with
me! Quickly! Quickly!

LET THEM
EXIT R.

MUSIC
3M-8

(DOCTOR WHO AND
VICKI MOVE OFF
DOWN THE
CORRIDOR AT
SPEED)

70. 3 E 16
C.2-s
NERO/
BARBARA

CAMS: 3E-2E-1D

/BOOM A3/

25. INT. WAITING HALL. DAY.

(BARBARA HAS
FINISHED HER
DRINK, AND
IS STILL WITH
NERO. HIS
IS UNTOUCHED)

NERO: You must wait upon
me at the banquet tonight, my
dear.

WHIP PAN L
to MCU POPPAEA
Let POPPAEA GO

(BARBARA IGNORES
HIM AS DURING
HIS LINE SHE
LOOKS OFF, AND,
GETTING HER POINT
OF VIEW, WE SEE
POPPAEA WATCHING
HER.

71. 2 E 24
M.2-s
NERO/BARBARA

WE CUT TO A CLOSE
SHOT OF POPPAEA,
TRIUMPH ON HER
FACE. / BARBARA
BREAKS AWAY FROM
NERO WITH:)

3 to F
Prison

-44-

BOOM B let
CAM.3 in
front.

(3 next)

(Sh. 71 on 2)

- 45 -

BARBARA: You must excuse me...

(BARBARA LEAVES
NERO FLAT AND
EXITS FROM THE
WAITING HALL.)

AS BARBARA LEAVES
DOCTOR WHO AND
VICKI ENTER.

IF THERE ARE TWO
ARCHWAYS SIDE BY
SIDE BARBARA COULD
WALK INTO ONE AS
DOCTOR WHO TURNS
INTO SIGHT, AND
COMES THROUGH THE
OTHER.

NERO SHRUGS, AND
LIFTS THE GLASS
TO HIS MOUTH AS
DOCTOR WHO STANDS
UP TO HIM, HE IS
ABOUT TO DRINK
WHEN DOCTOR WHO
SHOUTS - STARTLING
NERO HALTS TO DRINK)

DOCTOR: (SHOUTING) Caesar
Nero - don't drink!

NERO: What's that? What is it?

DOCTOR
I have every reason to believe
that drink is poisoned.

(NERO LOOKS STARTLED
STARES AT AND
SMELLS HIS DRINK)

NERO: Poif? Poisoned?

DOCTOR: Yes - thank goodness
I got to you in time!

(3 next)

- 45 -

(Sh.71 on2)

- 46 -

NERO: My dear Maximus - what
can I say? - thank you! -
you've saved my life!

(NERO IS SLIGHTLY
FAINT AND RUSTS
HIMSELF ON VICKI
TO HELP SUPPORT)

NERO: If only I could get my
hands on whoever was responsible.

(DOCTOR WHO RAISES
HIS EYEBROWS TO
VICKI IN VIEW OF
WHERE NERO'S HANDS
ARE, AND)

DOCTOR: Quite! Quite! Now,
please excuse us, I have much
preparing to do for the recital
this evening.

PAN THEM L.

(DOCTOR WHO DECKONS
WITH HIS HEAD TO
VICKI, WHO, RECEIVING
THE MESSAGE, MOVES
OUT. THEY BOTH SMILE
TO)

NERO: Of course, Maximus, of
course.

(NERO WAITS, LOOKS
AT THE DRINK IN
HIS HAND AND CURIOSITY
CROSSES HIS FACE. HE
RAISES A FINGER AND
SNAPS IT - A GUARD OR
SERVANT RUSHES TO HIS
SIDE, FEAR ON THEIR
FACE. NERO HANDS
OVER THE GOBLET)

LET TIGILLINUS GO NERO: Drink!
TIGHTEN TO
CU NERO.

(THE UNFORTUNATE
SLAVE DOES SO
INSTANTLY - NERO
WAITS EXPECTANTLY
AND THE VICTIM
CRASHES TO THE
FLOOR)

(3 next)

- 46 -

JH

(Sh.71 on 2)

- 47 -

NERO: Mm! He was right.

(NERC NODS TO HIMSELF,
COMPLETELY UNCONCERNED)

72. 3 F 33

CAMS: 3F(pushing 2) /BOOMC2/

M.2-s
DELOS/IAN

26. INT. PRISON QUARTERS. DAY.

GRAMS:
Drips

(IAN AND DELOS ARE
IN THEIR CELL,
DELOS SITTING
DOWN, IAN
PACING IMPATIENTLY,
WITH HIS CELL
MATE WATCHING.

AFTER A WHILE)

2 to B - QUICKLY
Nero's Bedroom

DELOS: I wish you'd sit down.

IAN: Delos, there must be
something we can do.

DELOS: We can. (PAUSE) Wait!

TIGHTEN to
MCU IAN

Becomes
C.2-s DELOS/
IAN

IAN: When we get out of here
I'll comb the slave markets,
question everybody - someone
will have remembered her.

DELOS: Ian -
You've got to worry about
yourself. Or it's the arena -
then, phtt!

(IAN TURNS AWAY,
FROM DELOS AND
HOLDS ONTO THE
BARS OF HIS
CELL, STARING
OUT)

Into CU IAN

IAN: Where is she, Delos -
where is she?

(WE HOLD ON IAN)

73. 2 B 24 CAM: 2B /BOOM B4/
CU BARBARA 27. INT. NERO'S BEDROOM. DAY.

(4 next)

- 47 -

MUSIC
3M-9 13"

(Sh. 73 on 2)

- 48 -

PULL BACK
and PAN
DOWN

(WE COME UP ON
BARBARA SITTING
ALONE IN NERO'S
BEDROOM.

SHE HAS FOUND A
MAP OF ROME
AND ITALY (FROM
NERO'S RE DESIGNING
PAPERS) AND SHE IS
TRYING TO TRACE
HER ROUTE BACK
TO THE TARDIS
SHOULD SHE ABLE
TO GET AWAY.

AS THOUGH AWARE,
SUDDENLY OF
HER POSITION SHE
PUSHES THE MAP
AWAY, AND REGISTERS
A HOPELESS LOOK,
HER HAND PRESSING
HER FOREHEAD)

TIGHTEN to
MCU BARBARA

CAMS: 4A-5B /BOOM DL/

74. 4 A m/a

CU object in
POPPAEA's hand

28. INT. LOCUSTA'S ROOM. DAY.

PAN UP to
2-s

(WE COME UP ON AN
ENRAGED POPPAEA IN
LOCUSTA'S ROOM
LOCUSTA COVERS
BACK FROM HER)

POPPAEA: You fool. You stupid
fool. There is no answer to
failure.

(5 next)

- 48 -

(Sh.74 on 4)

- 49 -

se

75. 5 B n/a
MCU POPPAEA

LOCUSTA: But I would have sworn it would have killed ten of her

76. 4 A w/a
2-s

POPPAEA: I've had enough of your feeble excuses. Guards. Guards./

(POPPAEA CLAPS HER HANDS AND A COUPLE OF GUARDS APPEAR)

Take her.

(THE GUARDS GRAB AND HOLD THE STRUGGLING AND SCREAMING LOCUSTA)

HOLD POPPAEA

You can save your screams for the Arena! Get her out. Take her away.

(LOCUSTA IS DRAGGED FROM THE ROOM AND WE ANGLE ON THE FRUSTRATED POPPAEA, HER ANGER STILL APPARENT.)

POPPAEA, IN FRONT OF LOCUSTA'S TABLE, SWEEPS THE

POISONS AND PORTIONS TO THE FLOOR WITH A SWEEP OF HER ARM IN UNCONTROLLED FURY)

PAN DOWN TO MESS ON FLOOR

CAMS: 5F-3E-2E-1D /BOOMS C4-A3/

77. 1 D 9
CU DISH and food.
78. 2 E 9
CU NERO GORGING

29. INT. WAITING HALL. NIGHT.

(WE PULL OUT FROM A HEAVILY LADEN TABLE OF FOOD ON A SCENE OF GREAT GORGING.)

----- BREAK IN RECORDING NO.3 (POPPIEA TO CHANGE) -----

(2 next)

- 49 -

(Sh. 78 on 2)

5 to F
Court

(WE PULL OUT
FROM A HEAVILY
LADEN TABLE OF
FOOD ON A SCENE
OF GREAT GORGING.)

79. 2 F 33
MCU FOOD

PULL OUT
to see
DOCTOR &
VICKI
and NERO
in bgd.

NERO AND POPPAEA
ARE AT ONE TABLE,
DOCTOR WHO AND
. VICKI ON ANOTHER.

TAVIUS IS THERE,
AND LORDS, LADIES
AND SENATORS OF
THE COURT, ALL
FEASTING AWAY,
THE WINE FLOWING
FREE.

WE CUT AROUND
ESTABLISHING THIS
BANQUET.

NERO, EATING LIKE
A PIG, PASSES
POPPAEA DELICACY
THEN CONTINUES
HIS EATING.

SUDDENLY HE
SMILES AND
WAVES GAILY OFF.

WE CUT TO THE
DOCTOR AS HE
RECEIVES NERO'S
WAVE, AND HE
WAVES BACK, AFTER
TURNING TO
VICKI SAYING:)

DOCTOR: If he keeps eating
like that there isn't going to
be enough.

(1 next)

(Sh.79 on 2)

(DOCTOR WHO IS
SMILING SWEETLY
AS HE WAVES TO
NERO. THE DOCTOR
RETURNS TO PICKING
AT HIS OWN MEAL
AND TURNS AS
TAVIUS MOVES IN
TO JOIN HIM)

TAVIUS: More wine, Maximus.

CRAAB R as
TAVIUS moves
in and
TIGHTEN to
C.2-s
DOCTOR/TAVIUS

(THE DOCTOR REFUSES
BUT TAVIUS MOVES
IN CLOSE TO FILL
THE DOCTOR'S
GOBLET AND
TO WHISPER
CONFIDENTIALLY)

Everything's set for tomorrow -
be ready.

DOCTOR: Yes, of course. One
thing I must ask ...

(BUT TAVIUS HAS
PARED AND MOVED
AWAY)

VICKI: What does he mean,
Doctor, (CORRECTING) Maximus?

DOCTOR: I haven't the faintest
idea, what he's talking about.

(DOCTOR WHO IS
SMILING AGAIN
AND RETURNING A
ROYAL WAVE TO
THE UNSEEN NERO)

VICKI: Well, how are you going
to get out of the concert
then?

DOCTOR: Oh, I'm not.

VICKI: But you can't play the
Lyre, Doctor.

(1 next)

SC

- 52 -

(Sh.79 on 2)

80. 1 D 24

MC 2-s
POPPAEA/NERO

DOCTOR: Can't I, child, can't
I?/

(WE CUT AWAY FROM
THE SMILING CONFIDENT
DOCTOR AND RESUME ON
NERO AND POPPAEA.

NERO IS LOOKING ALL
AROUND. POPPAEA
EYES HIM, THEN,
SLIPLY:)

POPPAEA: She isn't here, dearest.

NERO: Pardon?

81. 5 F n/a
CU NERO

POPPAEA: The new girl - I'm
keeping her very busy./

82. 3 E 16
C.2-s

POPPAEA/NERO

CENTRE on NERO

NERO: New girl? Which one's
that? Oh her! - my dear, she
was miles from my mind. I was
just looking to make sure
everyone had finished - that's
all.

(5 PULL OUT)

(NERO DROPS HIS
FOOD AND HOLDS
UP HIS HANDS)

83. 1 D 50 (Tracked)
HIGH L.S.
DOCTOR to NERO

Silence! /

(THERE IS AN
IMMEDIATE SILENCE
FROM THE COURT,
ALL EYES ON NERO)

TRACK IN to
M.2-s DOCTOR/
VICKI

There will now be a further
feast - of lyre playing. I
give you, from Corinth, Maximus
Petullan.

(WE CUT TO THE
DOCTOR AS HE
STANDS SMILING,
WITH VICKI
HANDING HIM HIS
LYRE. HE WALKS
TO THE CENTRE OF

(3 next)

- 52 -

(Sh.83 on 1)

THE COURT, BETWEEN
THE TABLES SET OUT
IN A "U" - TO
TREMENDOUS APPLAUSE,
FANFARING, THE LOT.
HE WAITS FOR SILENCE,
(THEN:)

MUSIC
2M-6/

84. 3 E 9
MCU NERO
DOCTOR: Thank you, thank you.
You are most kind. With Caesar
Nero's permission, /

85. 2 E 24
MS DOCTOR
(NERO ACKNOWLEDGES
IT) /

I would like to play my new
work composed in honour of this
occasion.

5 IN AGAIN

(THERE IS A
SHATTERING OF
APPLAUSE WHICH
DOCTOR WHO STILLS)

PAN DOCTOR R
to 2-s DOCTOR/
NERO and back
again.

(HE MOVES ACROSS
TO NERO)

The music is so soft, so delicate,
that only those with keen,
perceptive hearing can distinguish
the melodius charm of the music.

86. 1 D 9
MCU DOCTOR
(DOCTOR WHO SATISFIED
THAT HE HAS MADE HIS
POINT, TAKES CENTRE
STAGE AND PLAYS. THE
SILENCE IS ABSOLUTE.
DOCTOR WHO'S FINGERS
GO WEAR, BUT DO NOT
TOUCH THE STRINGS.
ALL THE TIME THE
DOCTOR IS DOING
THE MUSICAL
BIT, THERE IS
PLEASURE ALL
OVER HIS FACE. /

87. 5 F n/a
DEEP X-s DOCTOR/
NERO
on Dr's move...
88. 3 E 9
MCU EXTRA
(end of table)
PAN R. SLOWLY
to NERO.

- 53 -

(1 next)

(Sh.88 on 3)

89. 1 D 50 (Tracked Bk.)

L.S.
VICKI lt.
NERO Rt.

THE COURT EXCHANGE
GLANCES, THEN LOOK
AT NERO. NERO IS
ACTUALLY BEATING
TIME TO THE MUSIC,
A RAPPROUS LOOK
ON HIS FACE. WHAT
IS GOOD ENOUGH FOR
NERO IS GOOD ENOUGH
FOR THE COURT. THEY
LISTEN, AND APPRECIATION
OH'S AND AH'S RING OUT
AS DOCTOR WHO PLAYS
THE "TWIDDLY-BITS".

90. 5 F n/a
CU NERO

EVENTUALLY NERO
STARTS TO REACT,
HE STEALS GLANCES
AROUND THE COURT,
SEES THE CAPTURED,
ADORING AUDIENCE
AND HIS LIPS BEGIN
TO POUT)

91. 3 E 33
M.T.S. RIGHT HAND
side of table inc.
NERO bgd.92. 1 D 9
MCU DOCTOR93. 5 F m/a
C.2-s
POPPAEA/NERO
NERO: (ASIDE TO POPPAEA) He's
all right - but he's not that
good.94. 3 E 9
MCU LAVIUS
(LAVIUS SNEEZES)95. 1 D 50
LOW SHOT past
heads onto DOCTOR
(WHEN DOCTOR WHO
FINISHES TO
MORNOUS APPLAUSE,
NERO, IN A SUK,
GETS UP AND LEAVES.3 to A-QUICKLY
BedroomDOCTOR WHO JOINS
VICKI)96. 2 E 24
MS NEROVICKI: Wonderful Doctor,
wonderful - you fooled them
all!PAN HIM L
pick up
DOCTOR
bring him
into C.2-s
with VICKIDOCTOR: Yes - it's really the
old fairy story, 'The Emperor's
New Clothes' - an idea I gave
to Hans Anderson (?)VICKI: Your success didn't
please Nero very much ...(DOCTOR WHO HAS SAT
DOWN AGAIN WITH
TANNI AND THE
PEASING RECOMPENCES
AS WE:)97. 5 C m/a
M.T.S. NERO
CAMS: 4B-5C /BOOM B5/
30. INT. CORRIDOR. NIGHT.2 to C-QUICKLY
Prison

(4 next)

(Sh.97 on 5)

98. 4 B n/a
CU NERO

(NERO MOVES ALONG
THE CORRIDOR WAVING
HIS ARMS ABOUT
ANGRILY, AND
TALKING TO
HIMSELF)

NERO: How dare he come here
and make a fool of me? How
dare he!? He should know I'm
the best player in Rome - no one
gets applause like that - except
me.

(NERO CONTORTS HIS
FACE IN THOUGHT,
THEN SMILES AND
BRIGHTENS WICKEDLY)

No surprise really.
What a good idea!/- I have
a creative mind. I'll organise
it now. No surprise really.
Yes, now.

Guards! Guards!

(NERO TURNS INTO
A DOORWAY AS WE:)

99. 3 A 24 (Crabbed Centre)CAMS: 3A /BOOM CL/
MS DOORWAY

31. INT. NERO'S BEDROOM. NIGHT.

4 to F
Fighting Area

(2 next)

- 55 -

(Sh. 99 on 3)

(BARBARA IS LAYING
OUT CLOTHES AND
THE LIKE FOR POPPAEA,
IN PREPARATION FOR THE
NIGHT, AS NERO STRIDES
INTO THE ROOM.

HE IS TOO BUSY
PLOPPING, FOR
CHASING.

A COUPLE OF GUARDS
APPEAR AND WAIT IN
THE DOORWAY.

NERO GLABS, AND
WINGS ON A CLOAK,
OR OUTER GARMENT }

PAN NERO Rt.
to 2-s NERO/
BARBARA

NERO: Ah, my dear - Tell my
wife Poppaea, I've gone to the
Gladiator School. (HE RE-THINKS)
No. Better than that - you
can come with me!

BARBARA: Well, I ...

NERO: No arguments - I won't
have arguments! Have you seen
the fights?

BARBARA: No, I haven't.

PAN THEM OUT

NERO: Good, good - I'll arrange
one for you while we're there.
I feel like seeing someone hurt,
myself. Well, come, come, don't
delay!

(NERO EXITS, FOLLOWED
BY BARBARA, THEN THE
GUARDS, AS WE:)

MIX

CAMS: 2C-3C /BOOM B3-C2/

100. 2 C 33

CU HELMET

32. INT. PRISON QUARTERS. NIGHT.

(SEVCHERIA HAS MOVED INTO
THE CELL SHARED BY IAN AND
DELOS AND IS LOADING ONTO
THEM TWO SETS OF GLADIATOR
KITS.

As DELOS comes
fwd. PULL BACK
to see IAN/
DELOS past
SEVCHERIA R.

(3 next)

(Sh.100 on 2)

- 57 -

3 TURN to C
Prison

BOOM C TURN

(EXCLUDING SWORDS
AT THIS POINT)
SHIELDS, HELMETS,
ARMLETS, AND LEG
GUARDS)

SEVCHERIA: Here, get these on.
The Caesar Nero, wants you to
put on a fight for him.

IAN: Does he now? Fighting what?

SEVCHERIA: Each other!

IAN: (DIGESTING IT) And if we
refuse?

SEVCHERIA: He'll have you killed!
At least, this way, one of you
will have a chance. A good winner
sometimes earns his freedom.

101. 3 C 24
C.2-S IAN/
DELOS

(S VCHERIA MOVES OUT,
LEAVING DELOS AND
IAN ALONE, THEY
START TO DRESS UP,
LOOKING AT EACH
OTHER, AND SAYING
NOTHING. THEN)

(2 next)

(Sh.101 on 3)

- 58 -

DELOS: I'm going to fight you, Ian.

102. 2 C 9 on turn... IAN: Are you, Delos? /
CU DELOS

103. 3 C 9
CU IAN
DELOS: You're my friend - remember that - but it's true what he says. This way one of us has a chance. /

IAN: By killing the other.

DELOS: It worked out that way, that's all.

104. 2 C 24
M.2-S
IAN: All right - /

3 to G
Fighting Area

DELOS: I will promise you one thing. (PAUSE) If I ... well, if I win - I'll make it quick for you.

(IAN STARTS
MOMENTARILY
AT DELOS THEN
RESUMES HIS
PREPARATIONS)

CAMS: 1E/B-3G-2F^{-4F} / BOOM A4/

105. 1 E 50
X-3s
SEVCHERIA/
BARBARA/
NERO
33. INT. FIGHTING AREA. NIGHT.

(SEVCHERIA IS WITH
NERO AND BARBARA.
SEVCHERIA IS
STANDING BESIDE
THE OTHER TWO,
WHO HAVE BEEN
GIVEN SEATS)

NERO: The real reason I came here, Sevcheria, is to arrange an appearance for Maximus Pettulian in the arena.

(4 next)

- 58 -

2 to F
Fighting Area

SEVOCHERIA: The lyre-player?

NERO: Yes - he's at the court! I want him to play in the Circus for the people of Rome.

SEVOCHERIA: They'll certainly appreciate that, Caesar Nero.

NERO: Yes, they will, won't they? They'll appreciate it even more when you set the lions on him half way through his wretched composition

SEVOCHERIA: The lions?

NERO: That's what I said, the lions! (TO BARBARA) He humiliated me, that's what he did. Humiliated me.

BARBARA: Maximus Pettulian?

NERO: Yes, everyone applauded as though it was me.

PULL BACK
QUICKLY to
POSN. B and
CRANE UP to inc.
IAN fgd. in HIGH
SHOT.

(NERO LOOKS AROUND
AS WE HEAR THE
NOISE OF HIS TWO
GUARDS ESCORTING
DELOS AND IAN INTO
THE FIGHTING AREA.)

106. 4 F n/a
CU BARBARA

BARBARA AND IAN
RACE INSTANTLY
ON SEEING EACH
OTHER, BUT, BEFORE
THERE IS TIME FOR
ANYTHING/SEVOCHERIA
HAS GIVEN BOTH DELOS
AND IAN SHORT SWORDS.

HE TURNS TO NERO)

107. 3 C 9
CU IAN
108. 1 B 50
a/b M.L.S.

(4 next)

(Sh.108 on 1)

- 60 -

MUSIC
3M-11

109. 4 F m/a M.2-s DELOS/IAN NERO: (cont) Let them fight./

PAN IAN R to see
BARBARA/SEVCHERIA/
NERO lt.

(IAN AND ELOS EYE,
AND START TO
CIRCLE EACH OTHER,
BARBARA, AS WE CUT
TO HER, REACTS IN
HORROR.)

110. 2 F 9 CU DELOS

111. 1 B 24 H.2-s DELOS/IAN
NERO URGES BOTH ON WITH
"GET HIM'S" AND "FOOLS",
AND ECT. AS THE FIGHT
PROGRESSES - CHEERING
WITH A CHILDISH GLEE.

112. 4 F m/a as net AS THE FIGHT
MS strikes.. CONTINUES IAN AT
DELOS DELOS FIRST, GETS THE
widen to UPPER HAND. AT
HOLD 2-s ONE POINT HE
BEATS DELOS'S
SWORD FROM HIS
HAND, BUT SHOWS HIS
ADVERSARY TO
PICK IT UP)/

113. 3 G 24 MS DELOS as
he picks up
sword

NERO: Did you see that? Why didn't
he kill him? Is he mad? Why
didn't he kill him? /

114. 2 F 16 M.2-s BARBARA/
NERO

115. 1 B 33 (DELOS COMES BACK
INTO THE ATTACK AND
AFTER A BOUT OF
IN-FIGHTING IAN
SLIPS AND DELOS
MOVES FORWARD HIS
SWORD AT IAN'S
THROAT, DELOS
LOOKS TO NERO
FOR A COMMAND.

116. 4 F m/a C.S. IAN & SWORD
at throat

117. 2 F 9 CU NERO NERO HOLDING HIS
THUMB DOWN SAYS
VERY DELIBERATELY) /

MUSIC
STING

NERO: Cut his head off !

118. 4 F m/a PAN L to hold
a/b PAN UP CU BARBARA and
with SWORD NERO'S thumb

(DELOS RAISES THE
SWORD IN PREPARATION
TO STRIKE AND AS HE
HOLDS THIS POSE
WITH BARBARA
REGISTERING HORROR WE)

(CLOSING MUSIC)

FADE OUT

(5 next)

- 60 -

FADE IN Slide 5) Next Episode
Inferno

MIX TO

119. 5 Roller: Starts:
Dr Who ... WILLIAM HARTNELL

Ends:
Associate Producer
MERVYN PINFIELD

MIX TO Slide 3) Producer
VERITY LAMBERT

MIX TO Slide 4) Directed by
CHRISTOPHER BARRY
BBC-TV

FADE SOUND AND VISION